



**GUCKERT'S
ILLUSTRATED**

Self Instructor for the **VIOLIN**

A Course of
25 MUSIC LESSONS
With or Without the
Aid of a Teacher

Contains Illustrated Diagrams of the
Finger Board showing all the Chords,
Scales, Arpeggios and Melodies in
Every Key --- Also a number of
Graded Instrumental Selections

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Introductory

The great success we have had with our illustrated self Instructors for Piano, Organ, Mandolin, Guitar etc., has brought to light this "Greatest of All" methods for study of the Violin, which hitherto has been considered the most difficult of all "string instruments."

But with our new method of illustrated Diagrams, the great difficulty has been overcome, and we do not hesitate saying, anybody may learn to play the Violin at sight.

Simplicity is the principal feature and as a complete Method of Instruction, it has no equal. By this Method you do not only learn to play Melody, but you also learn Harmony, and the art of accompanying the Voice, or other Instruments, or as termed in Orchestra, "*Second Violin*" or accompaniment playing all the Scales, Chords and Exercises, in every Major and Minor Key, are fully illustrated in this book, by diagrams of the Fingerboard, showing position of the fingers of the left hand to be used in holding down the strings. Correct fingering and bowing and many other features are shown in this work, that have never heretofore been published.

All *mysterious, worthless information* usually found in Violin Instructors, for the purpose of making a *big book* is *cut out*. The Instructions found on the following pages are *important* and to the point.

Try this method and you will learn to play, with or without the aid of a Teacher.

The Author

E. N. GUCKERT

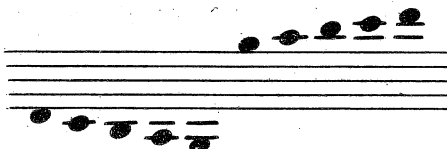
ELEMENTARY LESSONS AND RULES

The characters which indicate, or stand for tones, are called Notes, and are placed on or between lines, which constitute what is called the Staff.

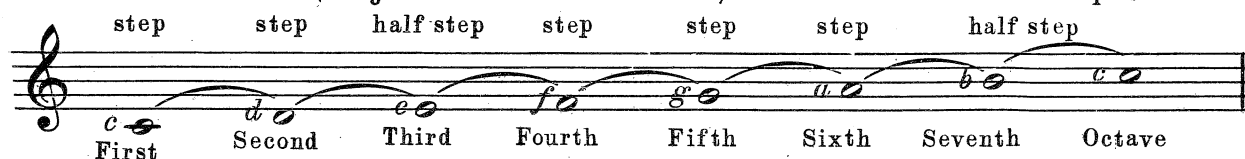
The lines and spaces are numbered from the lowest upwards.



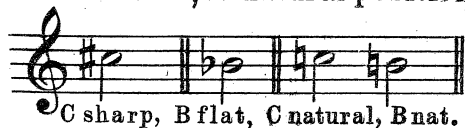
Notes above or below the staff, necessitate the use of small lines, called Added or Ledger lines.



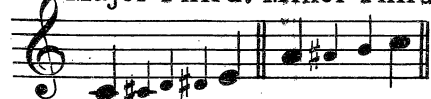
Tones are named by means of the seven letters, *a, b, c, d, e, f, g* or commencing on *C*, they are *c, d, e, f, g, a, b* (the Germans say, *c, d, e, f, g, a, h*.) These, with an upper *C*, compose the Scale of *C*, and contain five large and two small intervals. (Major and Minor Seconds, or Whole and Half Steps.) *



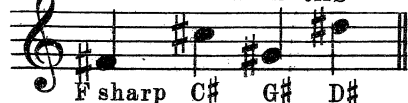
A Sharp (#) raises a note half a step, (or rather, substitutes for it a note half a step higher.) A Flat (b) depresses half a step, and a Natural (n) restores anything previously raised or depressed to its former, or natural position.



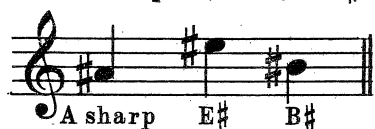
Major Third. Minor Third



Fifths and Fourths



F sharp C# G# D#



A sharp E# B#

Comparative length
of Notes

A whole note



equals
2 half notes

4 quarter Notes

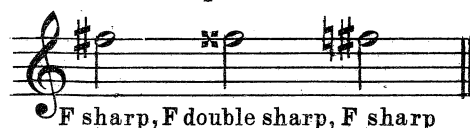
8 eighth Notes

16 sixteenth Notes

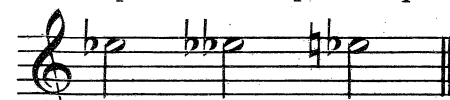
32 thirty second Notes

etc.

A Double Sharp (x) raises a note two half tones or half steps and a Double Flat (bb) lowers a note two half tones or half steps.

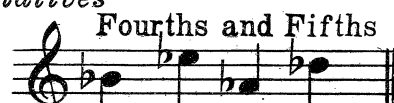


F sharp, F double sharp, F sharp



E flat, E double flat, E flat

Major and Minor keys with the same signature are said to be *relatives*

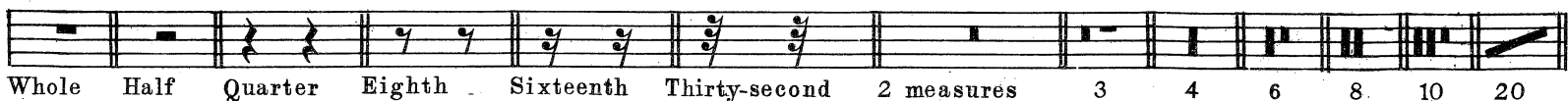


B flat, E flat, A flat, D flat

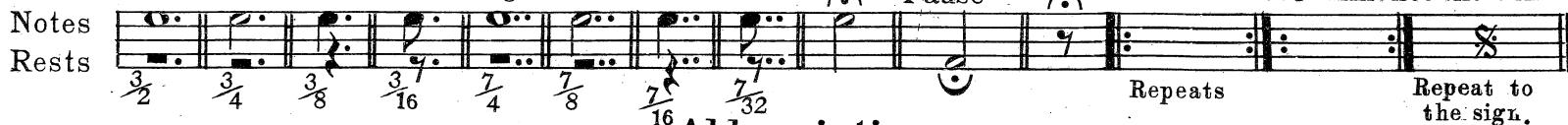


G flat, C flat, F flat

Value of Rests



A Dot adds half to the length of a note or rest. Pause D.C. means recommence the tune



Notes
Rests

$\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{7}{4}$ $\frac{7}{8}$ $\frac{7}{16}$ $\frac{7}{32}$

Abbreviations



* There is a great confusion in terms used to describe the constituents of the scale. Some name the musical sounds which we call *c, d*, etc., simply *sounds*, and some prefer to name them *tone*; while the intervals from *c* to *d*, *d* to *e*, *e* to *f* etc., are variously named, tones and Semi-tones, Major and Minor Seconds, Steps and Half Steps, Degrees and Semi Degrees, etc.

There are 12 Major keys, designated by 12 different signatures, as below, where the principal chord (key chord or chord of *one* of the scale) is also given.

Violin or G Clef, Bass or F Clef, Sop. or C Clef, Alto Clef, Tenor Clef.

There are 12 Minor keys; Below will be found the signature and principal chord (key chord, chord of *one* of the scale) of each.

Varieties of Measure

Even and uneven measures. In the first the upper figure, 2, 6, 4, 12, etc. In uneven measures the upper figure, 3, 3, 4, 8, 4, 8, 3, etc., is uneven.

Intervals, or distances between sounds

Italian words, indicating the general time, or the expression, *Adagio*, slow *Andante*, not so slow. *Allegro*, fast. *Allegretto*, not so fast. *Presto*, very fast. *p* piano soft, *pp* very soft, *f* forte loud, *ff* very loud, *Diminuendo*, diminishing. *Crescendo*, increasing louder and louder. *Decresc.*, softer and softer. *Ritardando*, slower and slower.

Slurred notes

Two tied notes are considered as one note.

Syncopations

Staccato

Semi- Staccato

Very- Staccato

Ornaments

Long grace note; takes half the time of the succeeding note. Short grace note.

Turn

Trill.

Mordent

Played

Played

Played

Written

Written

Written


The Violin

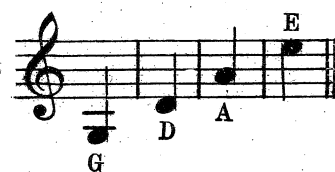
The Violin is called "King" of all stringed instruments. It is necessary for the pupil to understand the most essential parts of the Violin. The instrument consists of more than 50 parts or pieces, put together scientifically, and carefully graduated in thickness, in order to procure the best tone. If the wood is too thick it will produce a muffled thick tone. The Bridge is generally made of maple, and should always be adjusted by a Violin maker or an expert with the instrument, who understands thickness of wood necessary. The sound post should be set about one eighth of an inch behind the right foot of the Bridge. The pressure of the strings on the Bridge holds the sound post in place. It should not be meddled with after the proper place has been found for it. All Violins do not have the post in the same place. Should the Bass be heavier or lighter than the Treble the post may be moved to strengthen *either* and should be attended to by an expert.

The Strings

There are 4 strings on the Violin, namely *G, D, A* and *E*. The 3 higher ones are made of gut (or sinew) and the lower one of gut or silk wrapped with finest copper or silver wire.

How to Tune the Violin

Get the pitch of the note  (open A string) from a tuning fork, pitch pipe, Piano or Organ. Tune E string 5 tones higher than A string. D string 5 tones lower than A string and G string 5 tones lower than D string. When tuned properly, the strings should sound the following notes or tones



At most any music store you can get a pitch pipe, all four tones, which helps the beginner to learn to the proper pitch.

The Violin Bow

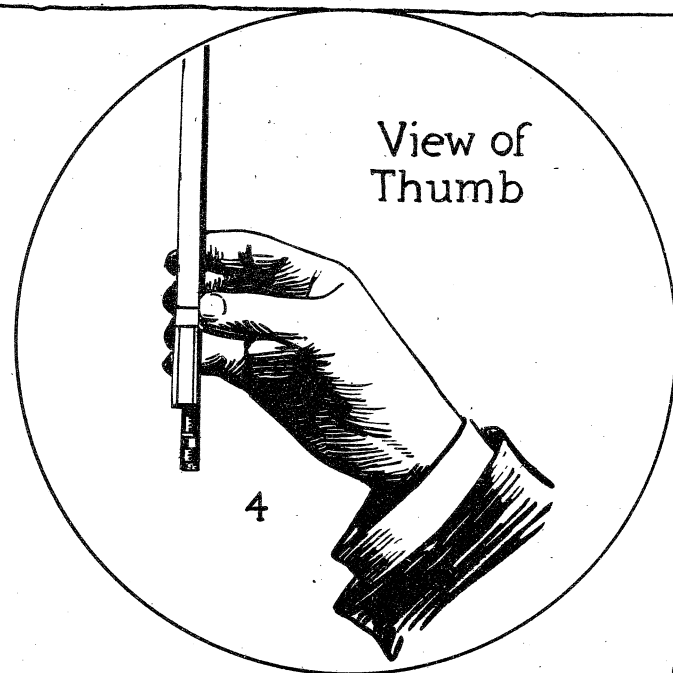
The Bow consists of the Stick, Horsehair, Frog and Tip. Snakewood is considered best for the stick. White horse hair is superior to colored. The frog is generally made of ebony. The Rosin is applied to the hair. Take good care of the Bow. As soon as you have finished playing, unscrew the hair far enough to allow hair to separate. Before playing give the Bow a few strokes of Rosin. Keep your Violin in a dry place, wrapped in soft silk (wool will do.) Keep dust and Rosin wiped off from under the strings. Should the pegs (or keys) slip, put a little chalk or powdered Rosin on them where they fit in the holes of the head (or scroll.)

Correct Positions



H.B.
Half Bow

1



View of
Thumb

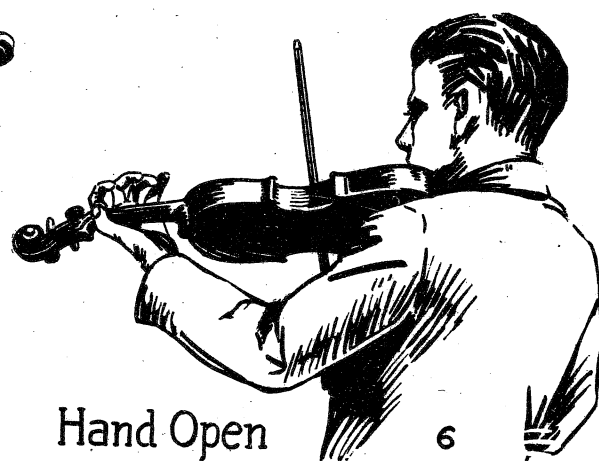
4



2

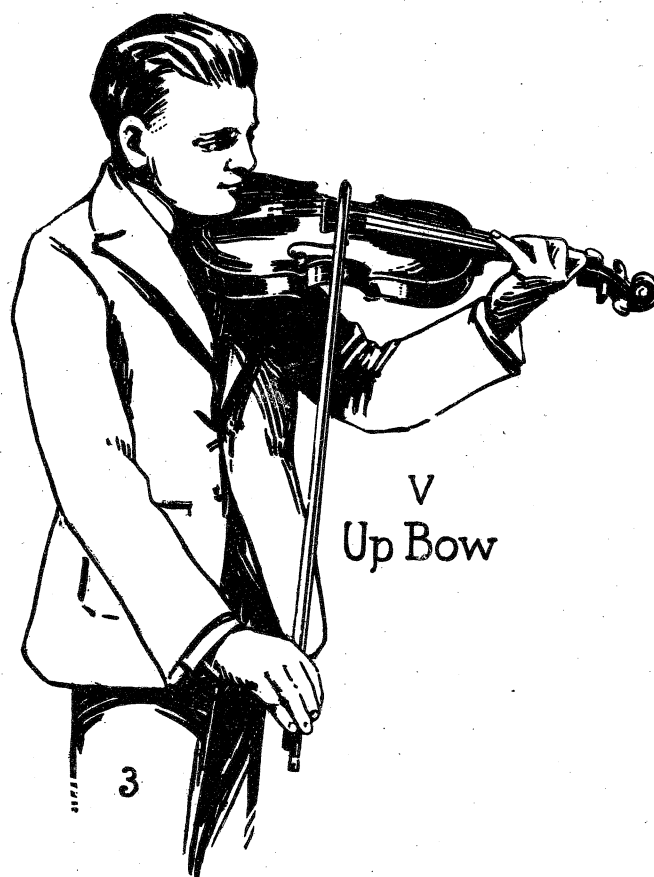
Ready to
Draw
Down Bow

Sign. П



Hand Open

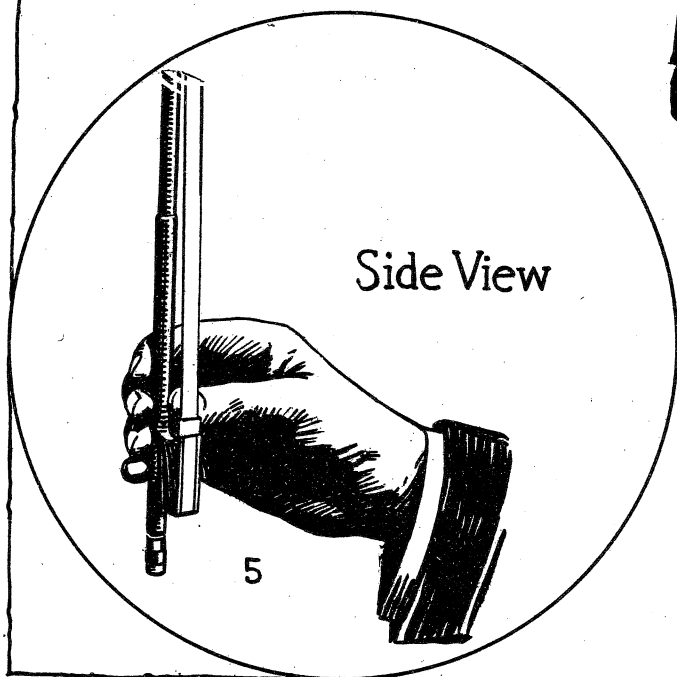
6



V
Up Bow

3

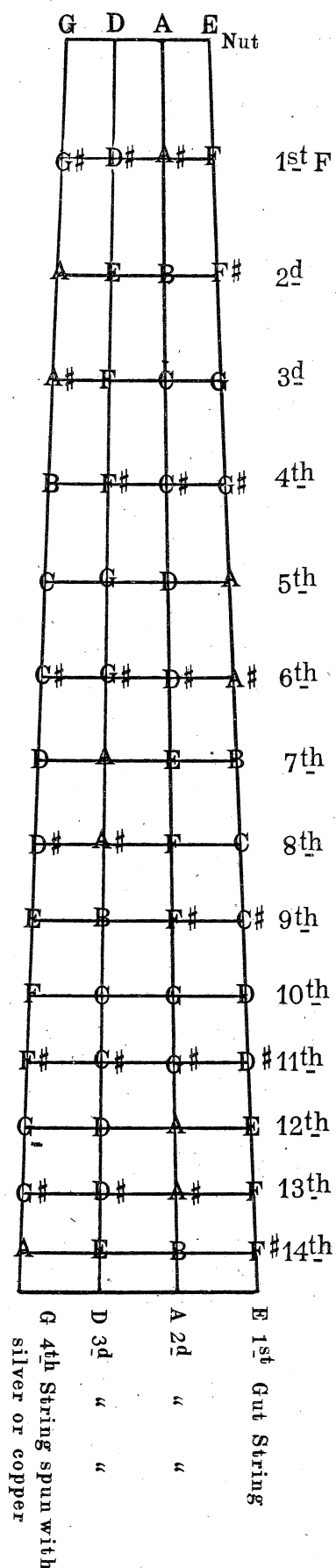
Always Stand
When Practicing



Side View

5

Explanation of Diagram



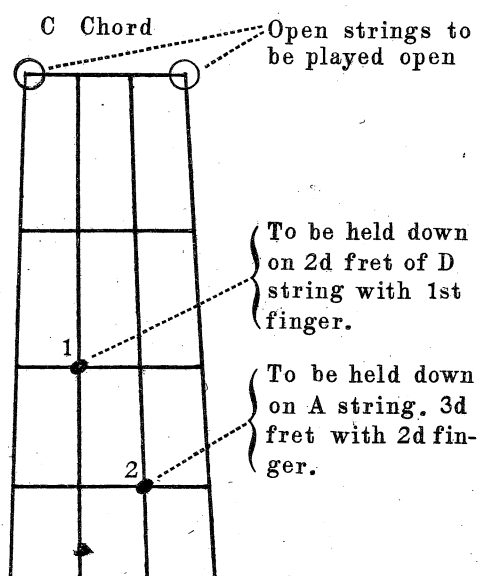
This is a picture of the Violin Fingerboard. The four long perpendicular lines represent the four strings, *E*, *A*, *D*, and *G*. The short cross lines represent the frets.

There are no frets on a Violin fingerboard. The diagram in this illustrated instructor however shows frets in order to show the pupil the exact position in holding down the strings to produce the different tones (or notes.) The full length of the string gives the lowest tone. By shortening the string (by holding it down and cutting it off) gives the different tones. The shorter the string, the higher the tone.

The attached fretted fingerboard may be pasted on your Violin thus enabling you to place your fingers the exact distance apart to produce correct tones.

These marked frets are only used in the beginning as in a short time the pupil learns the correct distance of the different notes.

Explanation of the following Diagrams



This shows the C Chord using signs to be observed throughout Illustrated Instructor.

The open dots represent an open string, (to be played without touching the string with the fingers of the left hand.) The black dots represent strings to be held down with fingers of the left hand. The figures 1, 2, 3 and 4 denote fingers to be used in holding down strings.

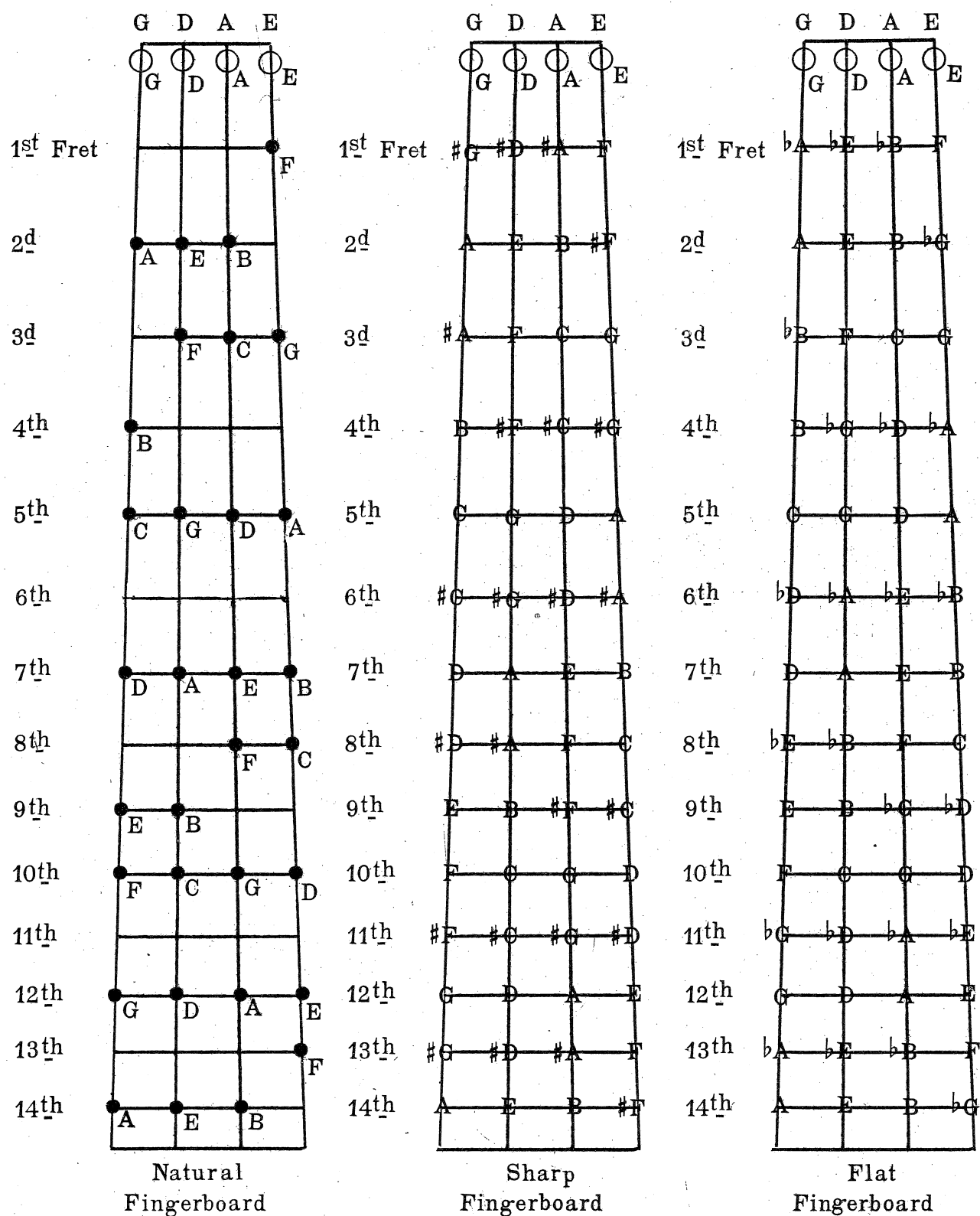
The Dots in the Diagrams are shown in correct positions as shown in *this* Diagram, the notes are *G*, *E*, *C*, *E* and written on the music staff, thus



The Scales and chords on the following pages show the notes *both* on the music staff and corresponding Diagrams.

Violin Fingerboard Diagrams


Showing all the Sharps and Flats on all the Strings



The three Diagrams shown on this page are invaluable to the pupil, showing at a glance where every note, natural, sharp and flat is made on every string. The Diagrams are the same size as the fingerboard on your Violin, and shows exactly how far apart the fingers should be placed to produce the proper tone or pitch. From one Fret to the next is half a tone, therefore it takes the distance of two frets to make a whole tone.

The Pupil should study the *Elementary Rudiments of Music carefully* and when the pupil understands the manner of holding the Violin and Bow as shown in the illustrations on page *Six*, and when the strings are tuned to their proper pitch, the pupil will then carefully observe the following instructions.

How to Use the Violin Bow

The easiest way to commence is to lay the middle part of the hair on the little E string (open) and draw bow gently downward and upward, drawing the bow perfectly parallel with the Bridge. Balance the Bow in the right hand by the first and little finger as shown in previous picture. When the frog nears the Bridge the little finger has to press down somewhat stronger. This pressure decreases as you draw the bow toward the tip or point. Do not go at it as though you were sawing wood. Draw the Bow slowly and try to get an even pure tone, free from scratching or grating. Try to swell the tone as you approach the middle of the Bow as you are most apt to get a better tone at this part of the bow. The sign used to indicate this effect is 

The following signs are used in bowing:

Down Bow \square commencing at frog and drawing from frog to tip.

Up Bow \wedge commencing at tip and pushing bow *up* to frog.

At frog of Bow. *Fr.*

At point of Bow. *Sp.*

Commence with the following simple exercises.

Open Strings

EXERCISE ON E STRING

EXERCISE ON A STRING

EXERCISE ON D STRING

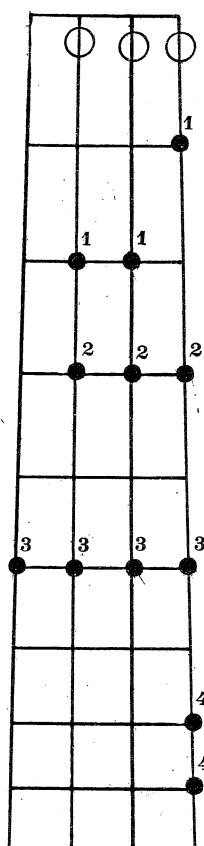
EXERCISE ON G STRING

This sign \frown (slur) is used to indicate that the notes spanned or joined by the Slur, are to be played in one bow, either *down* or *up* as the exercise calls for as follows:

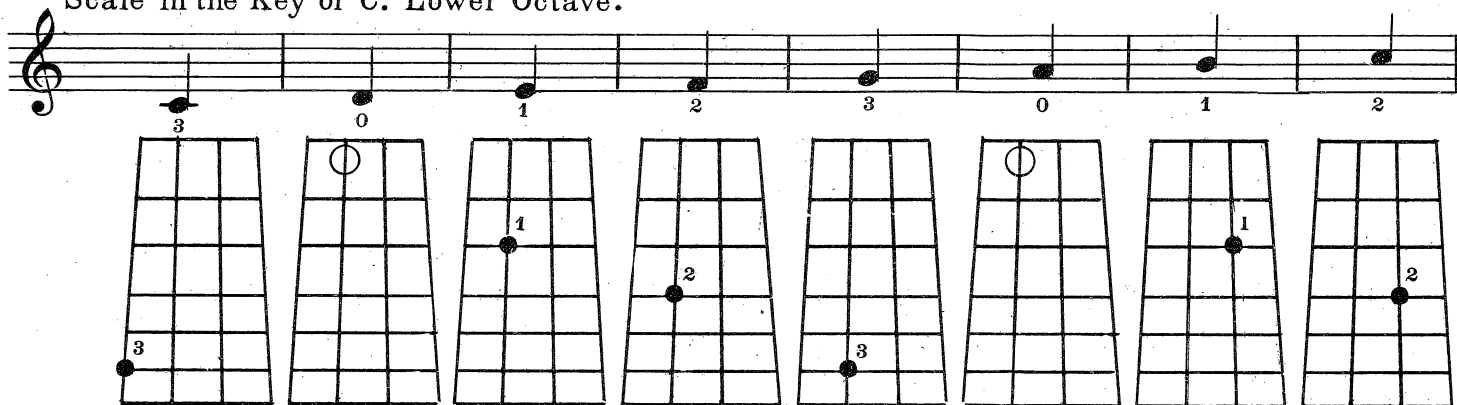
1st Lesson

Key of C Major (Natural Key)

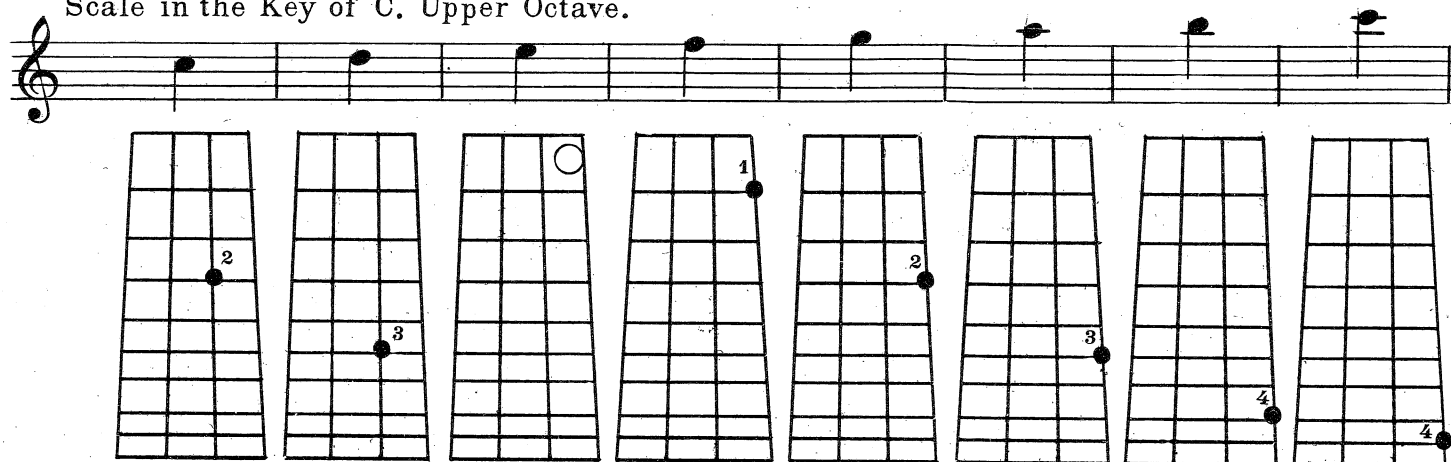
Notes in the
scale of C



Scale in the Key of C. Lower Octave.

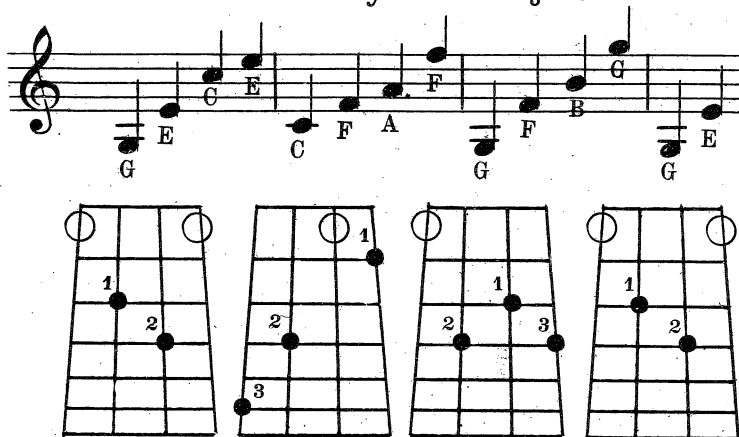


Scale in the Key of C. Upper Octave.

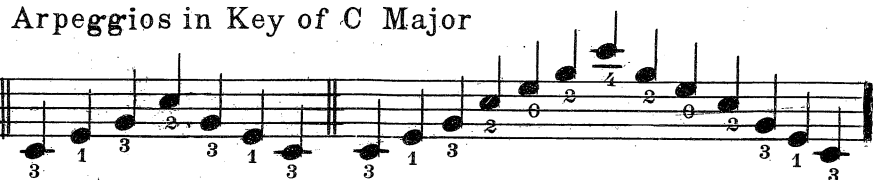


These scales should be practiced singly. The lower octave first, then the upper octave, then the two scales should be combined. After this is well practiced, play the scales backwards, commencing on the highest note and ending on the lowest note. This rule is to be observed in practicing all the scales in this book.

Chords in the Key of C Major.



Arpeggios in Key of C Major

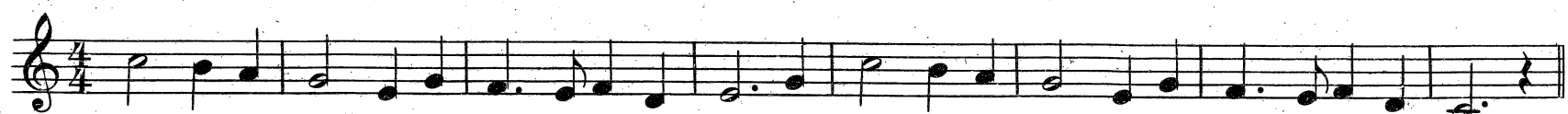


The exercises in chords and arpeggios should be practiced very slowly at first, making each note distinct. No difference in length of tone (or note) should be noticeable in going from one string to the next, but should sound as if each note were played on the same string.

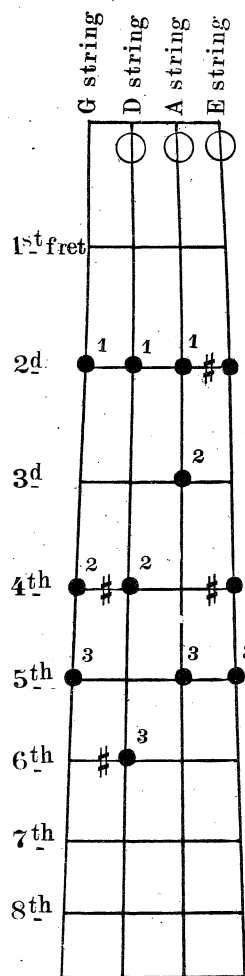
Exercise in chords of Key of C Major.



"HOME SWEET HOME"



Key of A Minor. Relative to C Major



SCALE IN KEY OF A MINOR *Lower Octave.*

SCALE IN KEY OF A MINOR *Upper Octave.*

Descending Scale in Key of A Minor

CHORDS IN KEY OF A MINOR

A Minor Chord D Minor Chord E Major Chord A Minor Chord

ARPEGGIOS IN A MINOR

Lower Octave *Upper Octave*

Lower and Upper Octave combined

EXERCISE IN CHORDS IN KEY OF A MINOR

MELODY IN A MINOR

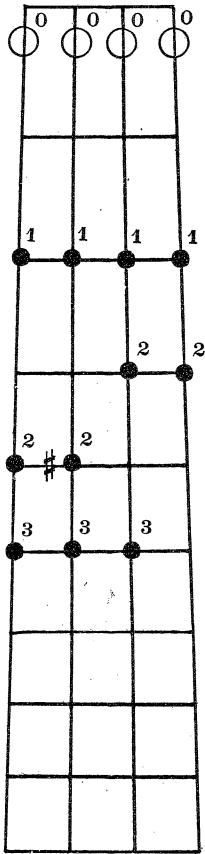
Andte

A Minor key is said to be relative to the Major key, when both are expressed by the same number of sharps or flats. There are two "Modes" the *Major* and *Minor*. In the *Major Mode* there are two tones from the first note (called the *tonic*) to the third thus In the *Minor* there is but one tone and one semi tone from the *tonic* to the third thus

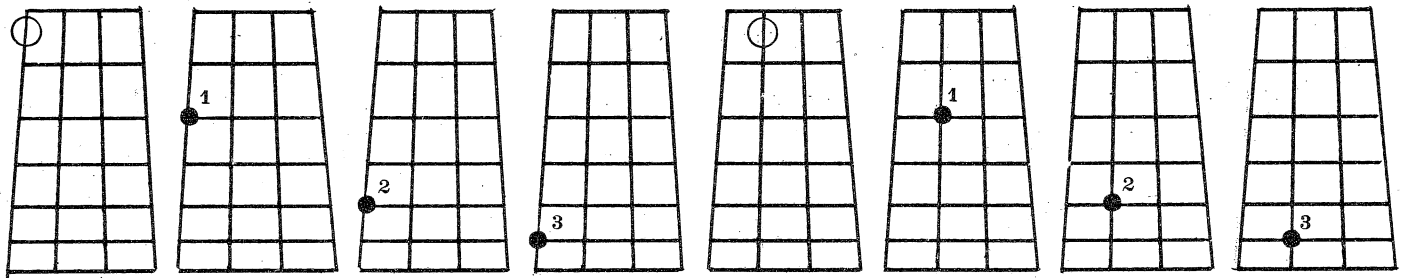
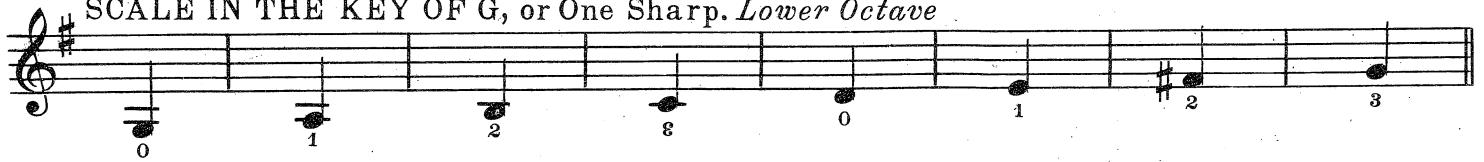
3th Lesson

Key of G Major, or One Sharp

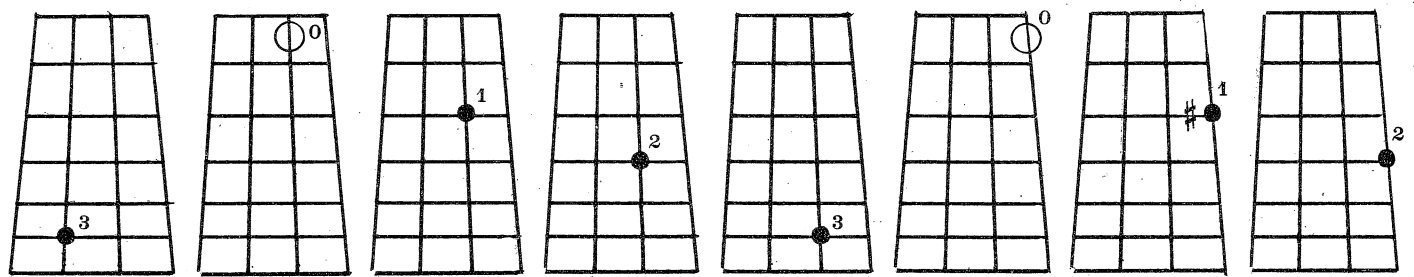
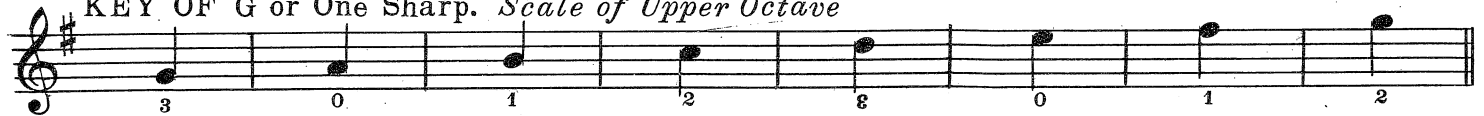
Notes in the
Scale of G



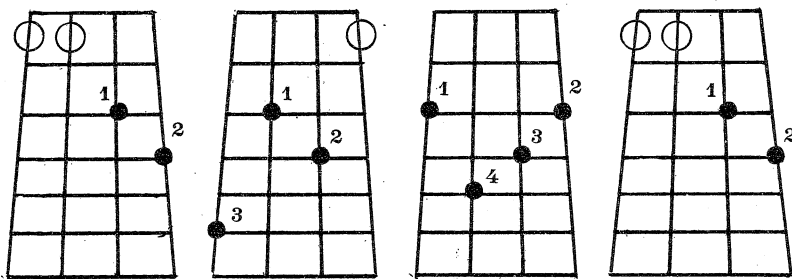
SCALE IN THE KEY OF G, or One Sharp. *Lower Octave*



KEY OF G or One Sharp. *Scale of Upper Octave*



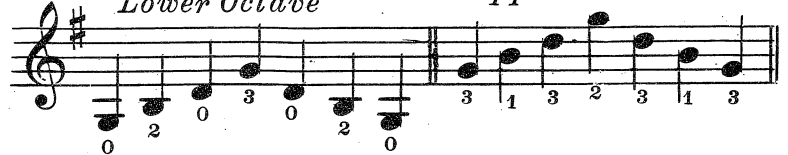
CHORDS IN THE KEY OF G MAJOR



ARPEGGIOS IN KEY OF G MAJOR

Lower Octave

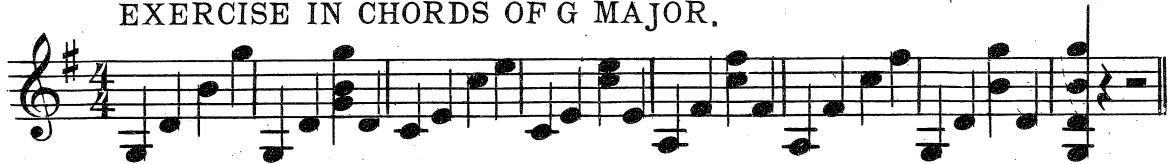
Upper Octave



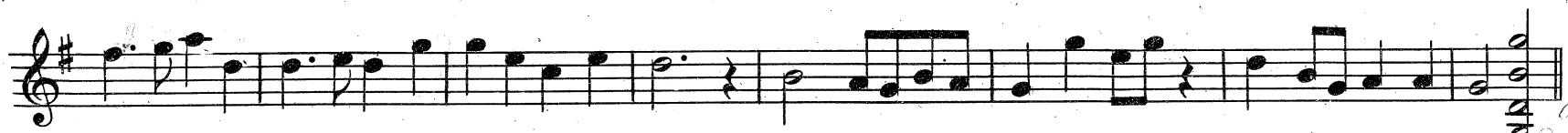
Upper and lower Octave of Arpeggios
combined.



EXERCISE IN CHORDS OF G MAJOR.



SWANEE RIVER



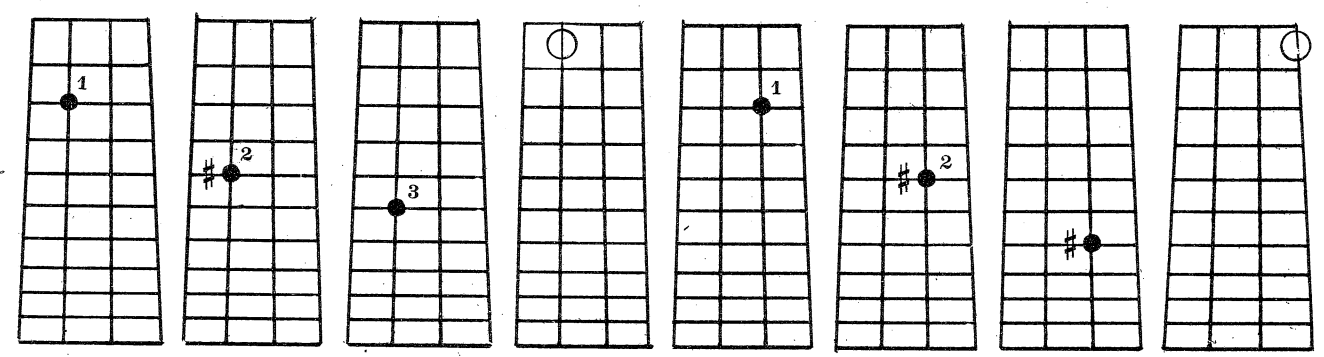
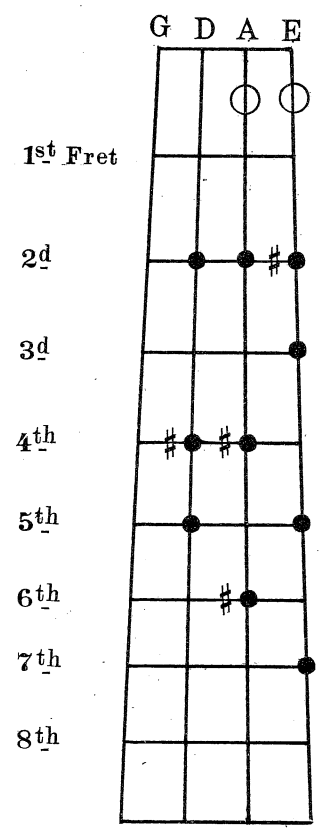
4th Lesson

Key of E Minor, Relative to G Major

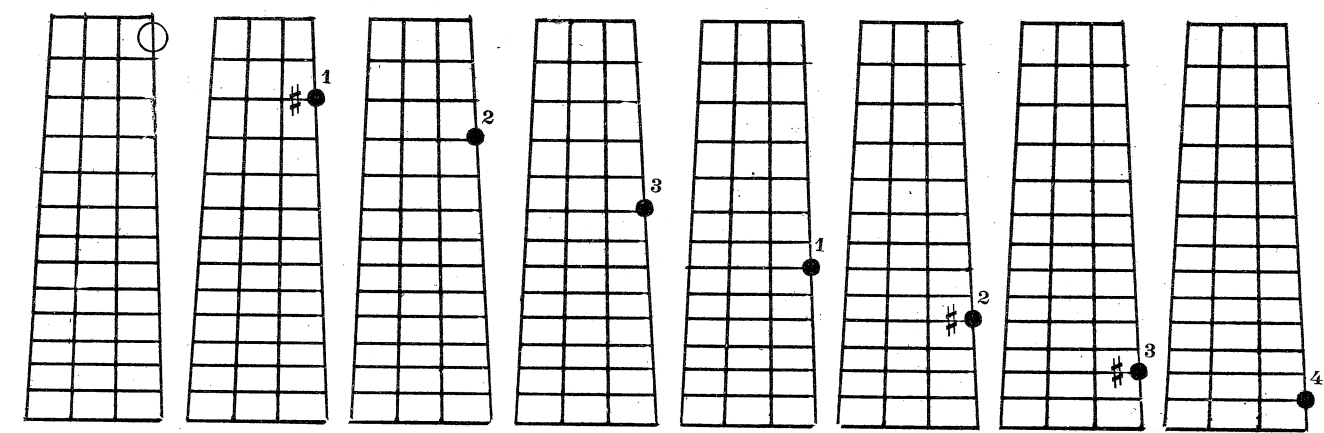
SCALE OF E MINOR. *Lower Octave*



G D A E

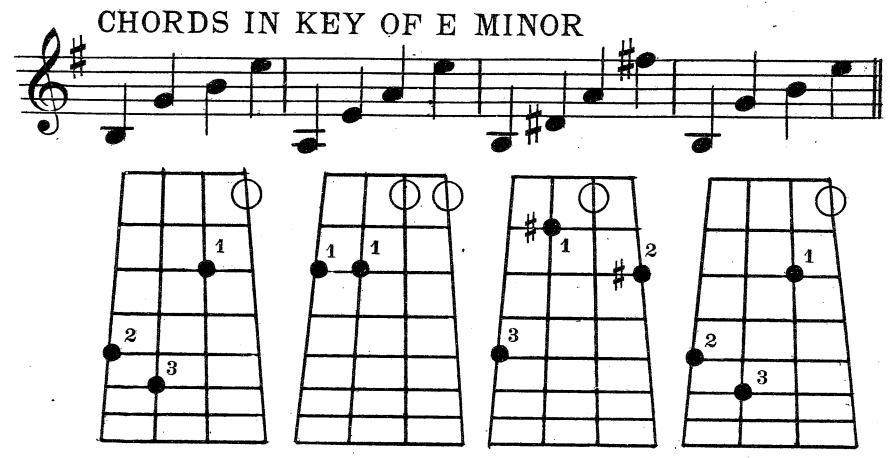


Upper Octave




Descending Scale of E Minor

CHORDS IN KEY OF E MINOR

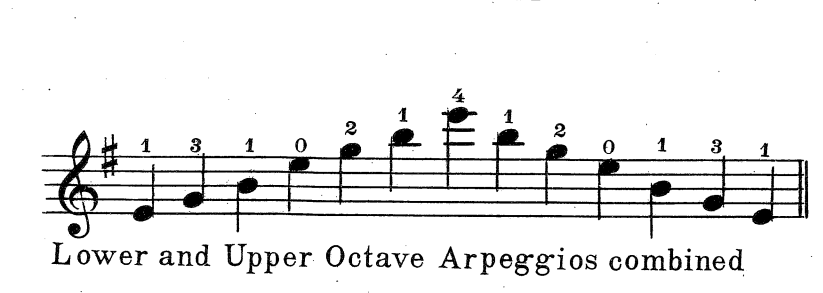


ARPEGGIOS IN B MINOR

Lower Octave



Upper Octave



Lower and Upper Octave Arpeggios combined

EXERCISE IN CHORD OF E MINOR



MELODY IN E MINOR



Fine



D. C. al Fine

5th Lesson

Key of D Major, or Two Sharp

SCALE IN D MAJOR. Lower Octave

G D A E

1st Fret

2^d

3^d

4th

5th

6th

7th

8th

9th

10th

Shift 1st finger

CHORDS IN KEY OF D MAJOR

ARPEGGIOS IN KEY OF D MAJOR

Lower Octave

Upper Octave

Lower and Upper Octaves combined

EXERCISE IN CHORDS OF D MAJOR

ANNIE LAURIE

6th Lesson

Key of B Minor, Relative to D Major

G D A E
0 0 0 0

1st Fret

2^d

3^d

4th

5th

6th

7th

8th

9th

10th

11th

SCALE IN KEY OF B MINOR *Lower Octave*

SCALE B MINOR *Upper Octave*

Descending Scale of B Minor

CHORDS IN KEY OF B MINOR

ARPEGGIOS IN B MINOR

Lower Octave

Upper Octave

Lower Octave

Upper Octave

Lower and Upper Octaves combined

EXERCISE IN CHORD OF B MINOR

FULTON REEL

7th Lesson

Key of A Major, or Three Sharps

SCALE IN A MAJOR. Lower Octave

G D A E

SCALE A MAJOR. Upper Octave

CHORDS IN KEY OF A MAJOR

ARPEGGIOS IN KEY OF A MAJOR

Lower Octave

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF A MAJOR

LAST ROSE OF SUMMER

Andante

Key of F Sharp Minor, Relative to A Major

SCALE IN KEY OF F SHARP. Lower Octave

G D A E

1st Fret

2^d

3^d

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

SCALE. Upper Octave

Shift

Descending Scale, Key of F Sharp Minor

CHORDS IN KEY OF F SHARP MINOR

ARPEGGIOS IN F SHARP MINOR

Lower Octave

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF F SHARP MINOR

MELODY IN F SHARP MINOR

Andante

9th Lesson

Key of E Major, or Four Sharp

SCALE IN KEY OF E MAJOR. Lower Octave

G D A E

1st Fret

2d

3d

4th

5th

6th

7th

8th

9th

10th

11th

12th

CHORDS IN KEY OF E MAJOR

ARPEGGIOS IN KEY OF E MAJOR

Lower Octave

Upper Octave

EXERCISE IN CHORDS OF E MAJOR

STAR SPANGLED BANNER

11th Lesson

Key of B Major, or Five Sharps

SCALE IN KEY OF B MAJOR Lower Octave

G D A E

1st Fret

2^d

3^d

4th

5th

6th

7th

8th

SCALE Upper Octave

CHORDS IN KEY OF B MAJOR

ARPEGGIOS IN KEY OF B MAJOR

Lower Octave

Upper Octave

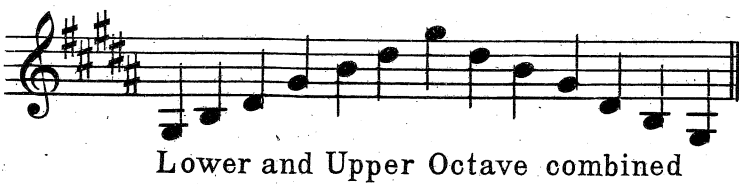
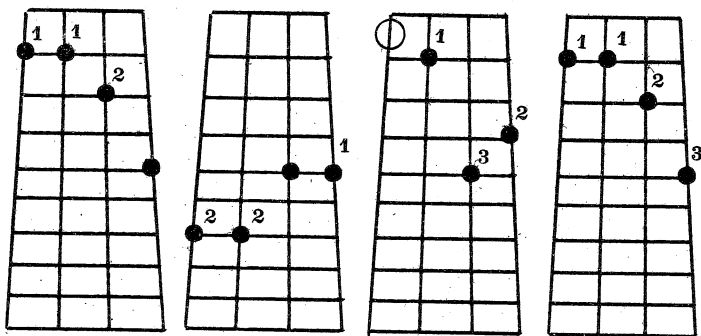
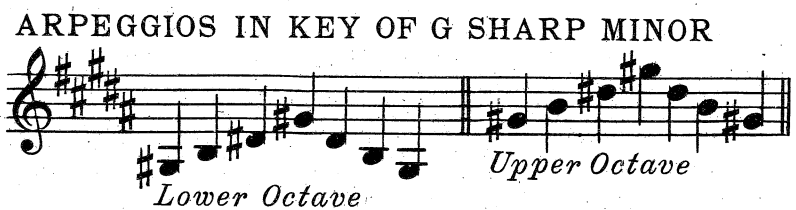
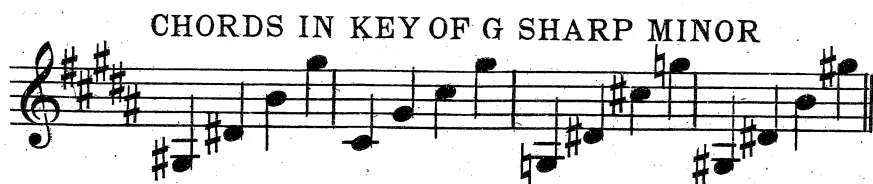
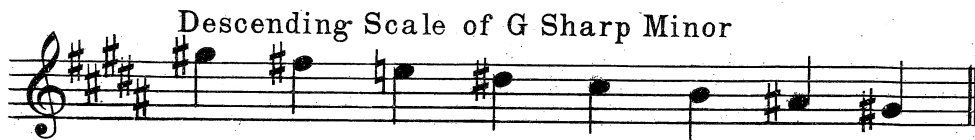
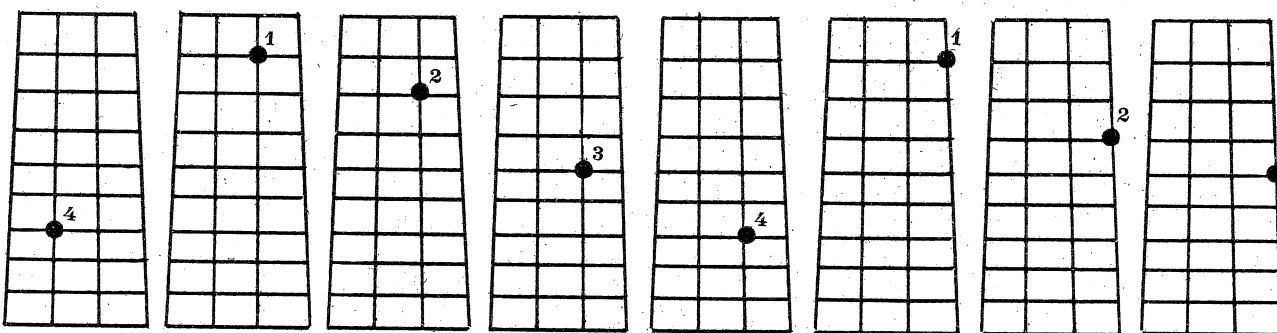
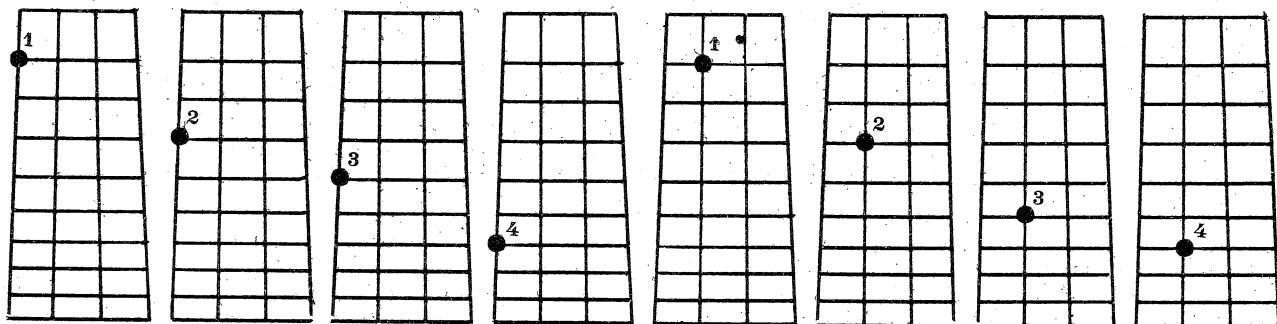
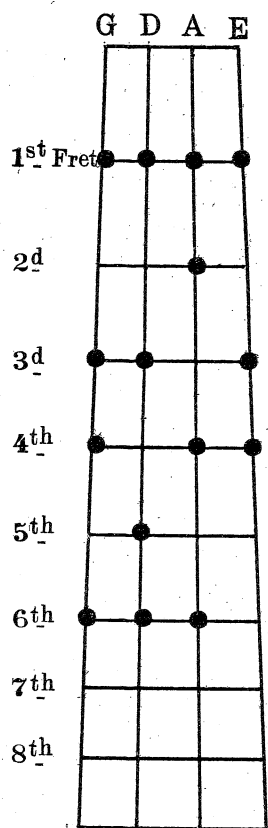
Upper and Lower Octave combined

EXERCISE IN CHORDS OF B MAJOR

YANKEE DOODLE

12th Lesson

Key of G Sharp Minor. Relative to B Major



13th Lesson

Key of F Sharp Major, or Six Sharps

SCALE IN KEY OF F SHARP Lower Octave

G D A E

1st

2d

3d

4th

5th

6th

7th

SCALE Upper Octave

Shift

Stretch

ARPEGGIOS IN KEY OF F SHARP

CHORDS IN THE KEY OF F SHARP

The image displays musical notation and fretboard diagrams for chords in the key of F sharp. At the top, a musical staff shows a sequence of notes: F#, G#, A#, B, C#, D#, E, F#, G#, A#, B, C#, D#, E, F#. Below this, four fretboard diagrams are shown, each with a 6-string guitar fretboard. The first diagram shows a chord with fingers 1, 2, 3, 4 on strings 1, 2, 3, 4 respectively. The second diagram shows a chord with fingers 1, 2, 3, 4 on strings 1, 2, 3, 4 respectively. The third diagram shows a chord with fingers 1, 2, 3, 4 on strings 1, 2, 3, 4 respectively. The fourth diagram shows a chord with fingers 1, 2, 3, 4 on strings 1, 2, 3, 4 respectively. To the right, a musical staff shows a sequence of notes: F#, G#, A#, B, C#, D#, E, F#, G#, A#, B, C#, D#, E, F#. Below this, two fretboard diagrams are shown. The first diagram shows a chord with fingers 1, 2, 3, 4 on strings 1, 2, 3, 4 respectively. The second diagram shows a chord with fingers 1, 2, 3, 4 on strings 1, 2, 3, 4 respectively.

EXERCISE IN CHORDS OF F SHARP

EXERCISE IN CHORDS OF F SHARP

The image shows two staves of musical notation. The first staff is in 2/4 time and the second staff is in 3/4 time. Both staves are in the key of F sharp major, indicated by three sharps (F#, C#, G#) on the key signature. The notation consists of chords and single notes, with some chords beamed together. The first staff ends with a double bar line and a repeat sign. The second staff also ends with a double bar line and a repeat sign.

14th Lesson

23

Key of D Sharp Minor. Relative to F Sharp Major

G D A E

1st 2d 3d 4th 5th 6th 7th 8th 9th 10th 11th 12th

Descending Scale D Sharp Minor

CHORDS IN D SHARP MINOR

ARPEGGIOS IN D SHARP MINOR

Lower Octave Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF D SHARP MINOR

ELEPHANTS PARADE

15th Lesson

Key of F Major, or One Flat

G D A E

1st Fret
2d
3d
4th
5th
6th
7th
8th
9th
10th
11th
12th
13th
14th

SCALE IN KEY OF F MAJOR *Lower Octave*

Upper Octave

CHORDS IN KEY OF F MAJOR

ARPEGGIOS IN F MAJOR *Lower Octave*

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF F MAJOR

BLUE BELLS OF SCOTLAND

16th Lesson

Key of D Minor. Relative to F Major

SCALE IN D MINOR *Lower Octave*

G D A E

SCALE IN D MINOR *Upper Octave*

Descending Scale in D Minor

CHORDS IN D MINOR

ARPEGGIOS IN D MINOR

Lower Octave

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF D MINOR

MELODY IN D MINOR

Andante

17th Lesson

Key of B Flat Major, or Two Flats

SCALE OF B FLAT Lower Octave

G D A E

1st 2^d 3^d 4th 5th 6th 7th 8th

SCALE OF B FLAT Upper Octave

CHORDS IN B FLAT MAJOR

ARPEGGIOS IN B FLAT MAJOR

Lower Octave

Upper Octave

Lower and Upper Octaves combined

EXERCISE IN CHORDS B FLAT MAJOR

ROBIN ADAIR

19th Lesson

Key of E Flat Major, or Three Flats

G D A E

1st
2d
3d
4th
5th
6th
7th
8th
9th
10th
11th

SCALE IN E FLAT MAJOR *Lower Octave*

SCALE IN E FLAT *Upper Octave*

CHORDS IN KEY OF E FLAT MAJOR

ARPEGGIOS IN E FLAT MAJOR

Lower Octave

Upper Octave

Lower and Upper Octaves combined

EXERCISE IN CHORDS OF E FLAT MAJOR

THEN YOU'LL REMEMBER ME

Key of C Minor. Relative to E Flat

SCALE IN C MINOR Lower Octave

G D A E

1st 2d 3d 4th 5th 6th 7th 8th 9th

SCALE IN C MINOR Upper Octave

Shift

Descending Scale Key of C Minor

CHORDS IN KEY OF C MINOR

ARPEGGIOS KEY OF C MINOR

Lower Octave Upper Octave

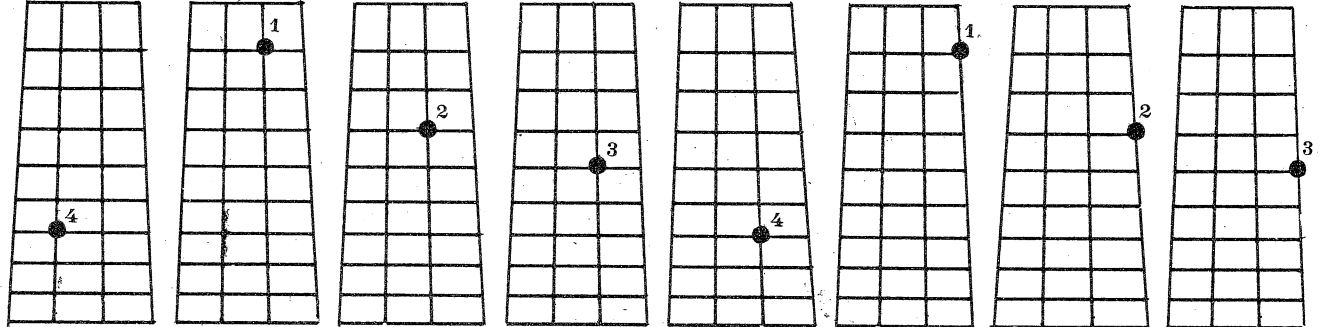
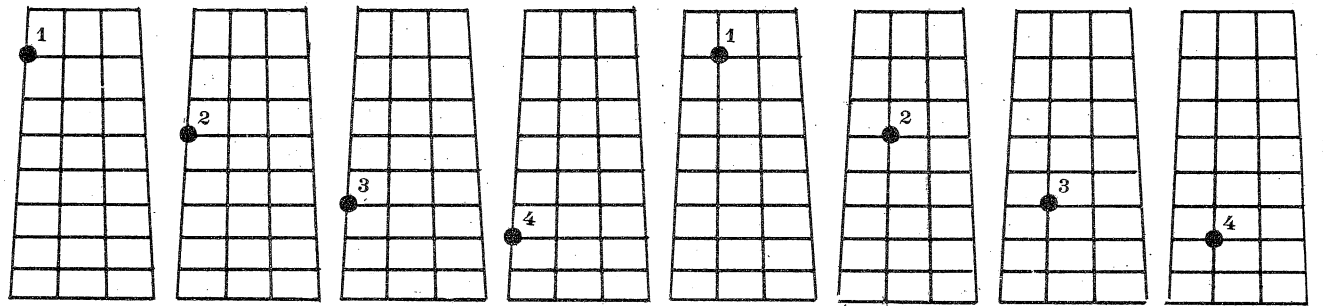
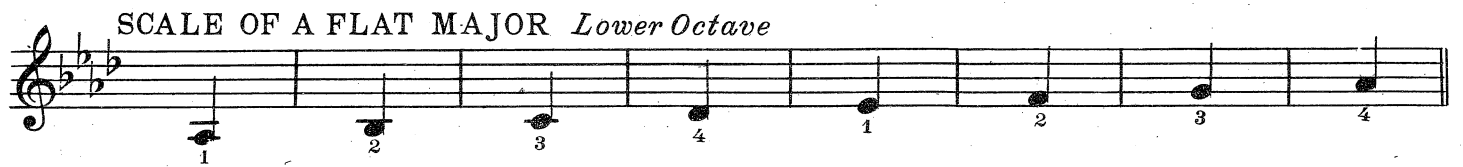
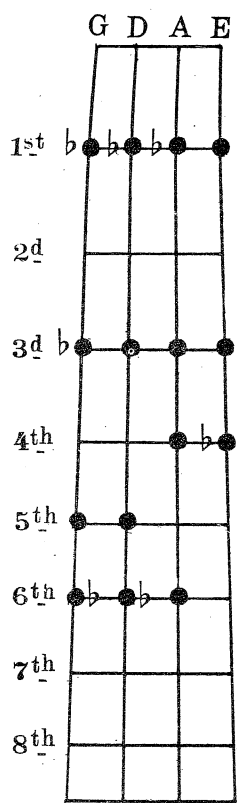
Lower and Upper Octaves combined

EXERCISE IN CHORDS KEY OF C MINOR

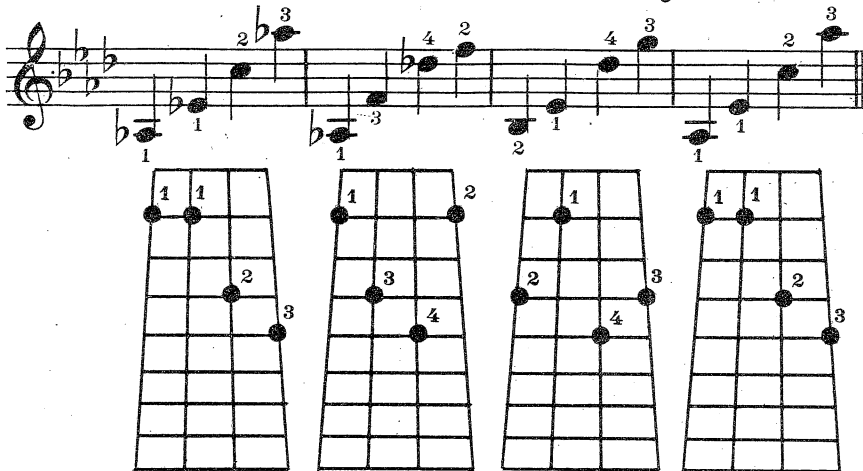
C MINOR JIG

21st Lesson

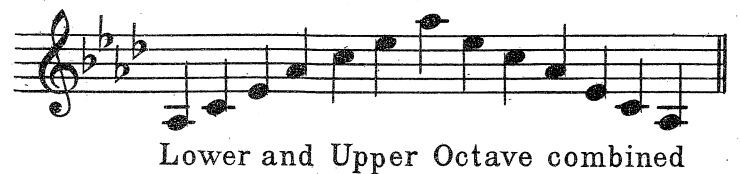
Key of A Flat Major, or Four Flat



CHORDS IN KEY OF A FLAT MAJOR



ARPEGGIOS IN A FLAT MAJOR



EXERCISE IN CHORDS OF A FLAT MAJOR



ST. PATRICKS DAY, IN THE MORNING



Key of F Minor. Relative to A Flat Major

G D A E

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th

Descending Scale of F Minor

CHORDS IN F MINOR

ARPEGGIOS IN F MINOR

Lower and Upper Octave combined

EXERCISE IN CHORDS OF F MINOR

FLEE AS A BIRD

23rd Lesson

Key of D Flat Major, or Five Flats

SCALE OF D FLAT Lower Octave

SCALE IN D MINOR Upper Octave

Shift

CHORDS IN D FLAT MAJOR

The image displays the D-flat major scale and four different chord voicings for the D-flat major triad (F, A-flat, C). The scale is written on a treble clef staff with a key signature of two flats (B-flat and E-flat). The notes are: D-flat (4th line), E-flat (4th space), F (3rd line), G (3rd space), A-flat (2nd line), B-flat (2nd space), C (1st line), and D-flat (4th line). The four fretboard diagrams show the following fingerings:

- Diagram 1:** 1st fret (F), 3rd fret (A-flat), 5th fret (C). Fingers: 1, 3, 2.
- Diagram 2:** 3rd fret (F), 5th fret (A-flat), 7th fret (C). Fingers: 1, 3, 2.
- Diagram 3:** 5th fret (F), 7th fret (A-flat), 9th fret (C). Fingers: 1, 3, 2.
- Diagram 4:** 7th fret (F), 9th fret (A-flat), 12th fret (C). Fingers: 1, 3, 2.

ARPEGGIOS IN D FLAT MAJOR

The image displays three musical staves for arpeggios in D flat major. The first staff, labeled 'Lower Octave', shows a sequence of notes with fingerings: 4, 2, 4, 3, 4, 2, 4. The second staff, labeled 'Upper Octave', shows a sequence of notes with fingerings: 3, 1, 1, 4, 1, 1, 3. The third staff, labeled 'Lower and Upper Octave combined', shows the combined sequence of notes with fingerings: 4, 2, 3, 4, 1, 1, 4, 1, 1, 4, 3, 2, 4.

Lower Octave

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF D FLAT MAJOR

LONG, LONG WEARY DAY

The image shows a musical score for a song titled "LONG, LONG WEARY DAY". The key signature is D-flat major, indicated by three flats (B-flat, E-flat, A-flat) on the treble clef. The time signature is 3/4. The score consists of three staves. The first staff is a single melodic line. The second and third staves are a two-part setting, with the second staff starting with a 7-measure rest. The music is written in a simple, accessible style with many chords and some grace notes.

Key of B Flat Minor. Relative to D Flat Major

SCALE OF B FLAT MINOR Lower Octave

G D A E

1st 2d 3d 4th 5th 6th 7th 8th

Descending Scale B Flat Minor

CHORDS IN B FLAT MINOR

ARPEGGIOS IN B FLAT MINOR

Lower Octave

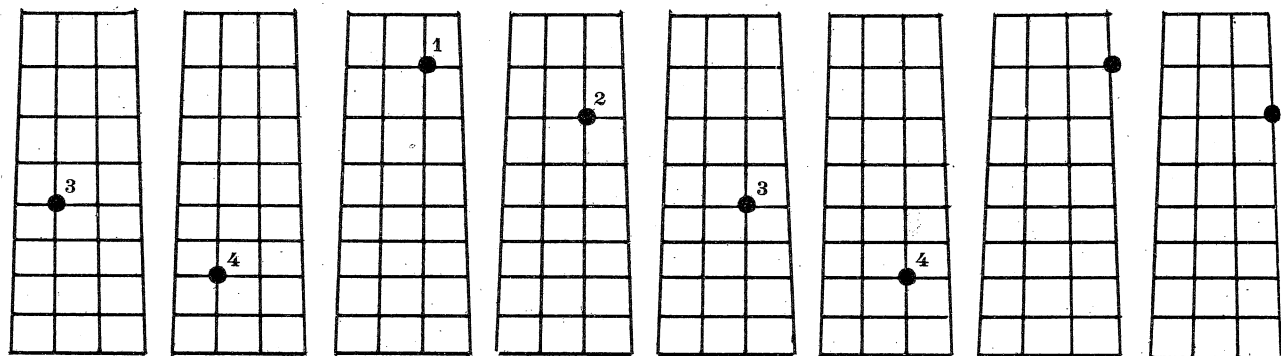
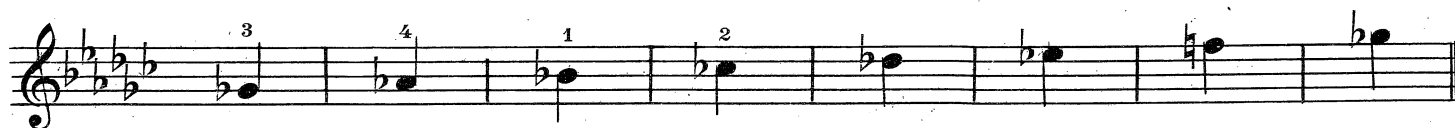
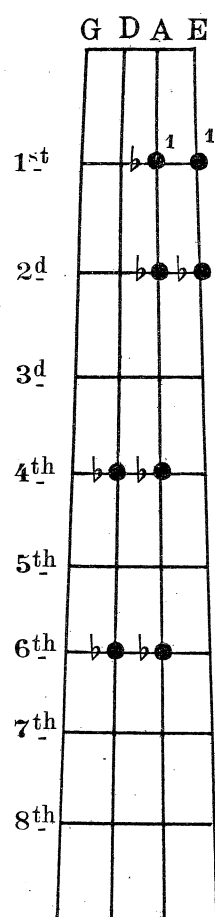
Upper Octave

EXERCISE IN CHORD OF B FLAT MINOR

LA CZARINA

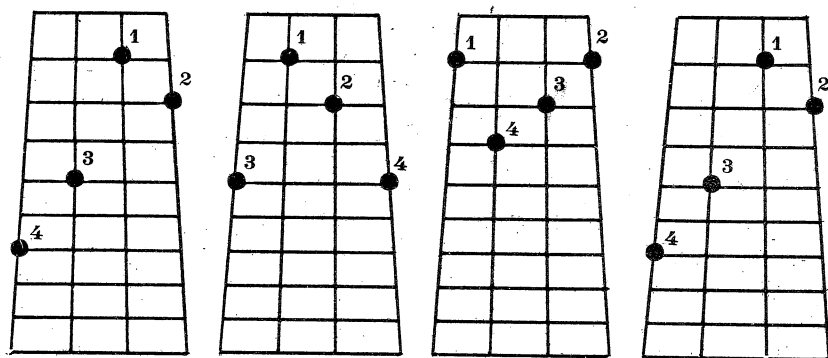
25th Lesson

Key of G Flat Major, or Six Flats

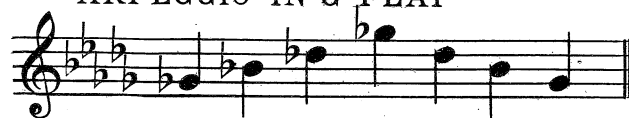


The Key of G Flat Major is not often used in Violin music. I therefore only give one octave of scales and arpeggios. I wish to call the students attention now to the similarity of the keys in Sharps and Flats, using this Key of G Flat for example you have learned that A# raises a note half tone and Ab lowers a note a half tone. When you *flat* G it gives you the tone of F# and is made on the Violin where F# is made. Therefore the Key of G Flat (6 flats) is identically the same as the Key of F sharp (6 sharps) only of course the signature of one key is flats and the other sharps. The signature of a key is always placed on the staff at the beginning of the piece, exercise etc., showing what notes are to be sharpened and flatted throughout the piece. But I have overstepped the rule in this new method, and have in most of the keys, placed sharps and flats before the notes to be sharpened and flatted, thus giving the pupil no chance of making or practicing a mistake, as one is apt to, without a teacher, being dependent entirely on their own ear to tell them when they are playing correctly.

CHORDS IN G FLAT



ARPEGGIO IN G FLAT



EXERCISE IN CHORDS OF G FLAT Arpeggio Style



AULD LANG SYNE



25th Lesson Continued

Key of E Flat Minor. Relative to G Flat Major

G D A E

1st 2d 3d 4th 5th 6th 7th 8th 9th 10th 11th 12th

Descending Scale E Flat Minor

CHORDS IN E FLAT MINOR

ARPEGGIOS IN E FLAT

Lower Octave Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF E FLAT MINOR

MELODY IN E FLAT MINOR

Call Me Thine Own



Valley of Chamounix



Tannhauser March

WAGNER



Musical score for Tannhauser March by Wagner. The score is written in treble clef, key of D major (two sharps), and common time (C). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a new melodic line. The fourth staff features a more complex rhythmic pattern with many sixteenth and thirty-second notes. The fifth staff has a more melodic, flowing line. The sixth staff ends with a double bar line and a 'D.C.' (Da Capo) instruction. The seventh staff continues the melody after the repeat.

Kathleen Mavourneen



Musical score for Kathleen Mavourneen. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a new melodic line. The fourth staff features a more complex rhythmic pattern with many sixteenth and thirty-second notes. The fifth staff has a more melodic, flowing line.

Flower Song

p
Fine *mf*
f
D. C. al Fine

The musical score for "Flower Song" is written in 6/8 time and B-flat major. It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic. The second staff contains a repeat sign and is marked *Fine* and *mf*. The third and fourth staves continue the melody. The fifth staff is marked *f* (forte). The sixth and seventh staves conclude the piece with the instruction *D. C. al Fine*.

How So Fair?

dolce
p
Piu
animato

The musical score for "How So Fair?" is written in 2/4 time and D major. It consists of five staves of music. The first staff is marked *dolce* (dolce). The second staff is marked *p* (piano). The third and fourth staves continue the melody. The fifth staff concludes the piece with the instruction *Piu* (Piu) and *animato* (animato).

Soldier's Chorus

From Faust

GOUNOD

Moderato

Fine

D. S. al §

D. C. al Fine

Make Me No Gaudy Chaplet

From Lucrezia Borgia

G. DONIZETTI



Barbe Bleue Medley

OFFENBACH



Carnival of Venice



Träumerei

R. SHUMANN



Women Are So Fickle

Rigoletto



Home to our Mountains

Il Trovatore



The Devil's Dream



Irish Washerwoman



Fisher's Hornpipe



Zig-Zag Clog Dance



Echoes From Forest Garden Reel



Invitation to the Waltz

WEBER

Allegro

ff

f

ff

f

p

pp

cresc.

f

ff

ff

One Heart One Mind

(York Dance) Polka Mazurka

JOHN STRAUSS

The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Dynamics are indicated by *f* (forte), *p* (piano), and *mf* (mezzo-forte). Articulation is shown with accents (>) and breath marks (~). The piece begins with a forte (*f*) dynamic and a piano (*p*) dynamic. It features a repeat sign with first and second endings. The score concludes with a final cadence marked with a double bar line and a repeat sign.

TRIO

Musical score for the Trio section, consisting of nine staves of music in 3/4 time with a key signature of one flat. The music features various melodic lines with slurs, ties, and dynamic markings including *p*, *f*, and *pp*. A first and second ending bracket is present on the third staff.

CODA

Musical score for the Coda section, consisting of three staves of music in 3/4 time with a key signature of one flat. The music features various melodic lines with slurs, ties, and dynamic markings including *p*.

Under the Double Eagle

WAGNER

ff

f

ff

p

Dictionary of Musical Terms

- A. By, for, in, at.
ACCELERANDO. Quicken the movement.
ACCIDENTALS. Sharps, flats or naturals introduced in the course of a piece.
ACCOMPANIMENT. The harmony; all the parts except the one carrying the melody.
ADAGIO. Quite slow.
AD LIBITUM. or *Ad lib.* At the taste or discretion of the performer.
AFFETTUOSO. Affectionately, tenderly.
AGITATO. Anxiously, in an agitated manner.
ALLEGRO. Quick.
ALLEGRETTO. Briskly, but not as quick as Allegro.
AL SEGNO. To the sign; meaning, repeat from the beginning to the sign ♯.
AMORE. (Con.) Lovingly, tenderly.
AMOROSO.
ANDANTE. In a moderate even and graceful time.
ANDANTINO. Somewhat slower than Andante.
ANIMATO. In a spirited manner.
ANIMOSO.
A PIACERE. Same as *Ad Libitum*.
APOGGIATURAS. Notes of embellishment written in small characters.
ARIA. An air or song.
ARPEGGIO. The notes of a chord when played successively.
ASSAI. Very extremely.
A TEMPO. In the regular time.
BARCAROLLE. A Venetian boat song; applied to a light graceful composition in 6-8 measure.
BEN. Well; as, *Ben Marcato*, well marked.
BRILLANTE. Showy and brilliantly.
BRIO. (Con.) With brilliancy and spirit.
BRIOSO.
CANTABILE. In a graceful, singing style.
CAPRICCIO. A fanciful and irregular composition.
CAVATINA. An air of one movement or part.
CHORD. Three or more tones struck simultaneously.
CHROMATIC. Formed of semi-tones.
CODA. A passage added to a composition to bring it to a complete close.
COLLA VOCE. With the voice.
CON. With; as, *Con espressione*, with expression.
COPULA. A mechanical stop in an organ, by which two rows of keys are connected.
CRESCENDO. or *cresc.* or \llcorner . Gradually increase the volume of tone.
DA CAPO. or *D. C.* Repeat from beginning to the word *Fine*.
DAL SEGNO. or *D. S.* From the sign; meaning repeat from the sign ♯ to the word *Fine*.
DECISO. Firm, decidedly.
DECRESCENDO. or *decresc.* or \lrcorner . Gradually diminish the volume of tone.
DELICATO. Delicately.
DIATONIC. Naturally; using the tones of the major or minor scales without chromatic alteration.
DIMINUENDO. or *dim.* or \lrcorner . Gradually diminish the volume of tone.
DOLCE. Sweetly, softly.
DOLCISSIMO. As sweetly as possible.
DOLORE. Mournfully.
DOLOROSO.
DUET. A composition for two voices or in two parts.
E. And
ELEGANTE. Gracefully, elegantly.
ESPRESSIVO.
CON ESPRESSIONE. With expression.
EXTEMPORE. Offhand; without previous preparation.
FANTASIA. An irregular kind of composition, in which the rules of form are to a certain sense disregarded.
FANTASIE.
FINALE. The last movement or part of an extended composition.
FINE. The end.
FORTE. or *f* Loud
FORTISSIMO. or *ff* Very loud.
FORZANDO. or *sfz.* or \gg . With sudden emphasis or force.
FUOCO. With fire.
FURIOSO. Furiously.
GAVOTTE. A dance usually in common time combining vivacity and dignity.
GIUSTO. In exact time.
GRAVE. Extremely slow; solemn.
GRAZIOSO. In a graceful, elegant style.
I IL. The
IDYLLE. A name frequently given to graceful compositions in the romantic style.
IMPROMPTU. An extemporaneous production.
INTERLUDE. A short strain, usually of 4 or 8 measures, occurring between the verses of a hymn or psalm.
INTERVAL. The difference in pitch between two tones.
LARGO. Very slow and solemn.
LARGHETTO. Slow and solemn, but less so than *Largo*.
LE, LES. The
LEGATO. Smooth and connected
LEGGIERO. Lightly
LENTANDO. Gradually retard or slacken the time.
LENTO. In slow time.
L.H. Left hand.
L'ISTESSO TEMPO. In the same time as before.
LOCO. Play notes where written. This mark occurs after an *8va*
LUGUBRE. Mournfully, sadly.
M. See *Mezzo*.
MA. But
MAESTOSO. Majestic and dignified.
MAIN. Hand; as *M.D.*, Right hand; *M.G.*, Left hand.
MANUAL. A keyboard for the hands.
MARCATO. Marked and emphatic.
MARCHE. A March.
MARCIA.
MARCHE FUNEBRE. A funeral March.
M.D. Right hand.
MENO. Less
MENUET. A graceful movement in 3-4 measure
MINUET.
MEZZO. or *m.* Medium or Moderate; as, *mf.*, rather loud; *mp.*, rather soft.
MISTERIOSO. Mysteriously.
M.G. Left hand.
MODERATO. Neither slow nor quick; in moderate time
MOLTO. Very, extremely.
MORENDO. Dying away.
MOSSO. Rapid
MOTO. or *con Moto*. With agitation and earnestness.
NOCTURNE. Night song. A pensive and sentimental melody.
NOTTURNO.
NON TROPPO. Not too much.
PASTORALE. A soft and rural movement in 6-8 measure.
PATETICO. Pathetically
PEDALS. A keyboard for the feet.
PEDAL KEYBOARD.
PERENDO, PERENDOSI. Dying away.
PESANTE. With heavy accent or emphasis.
PIANO. or *p.* Soft.
PIANISSIMO. or *pp* Very soft
PIU. More; an adverb of augmentation; as, *Piu mosso*, quicker; *Piu piano*, softer.
POCO. A little, somewhat
POCO A POCO. By degrees, little by little.
POMPOSO. Dignified, grand.
PRELUDE. A short introductory performance.
PRESTO. Very quick.
PRESTISSIMO. As fast as possible.
PRIMO. A first or principal part; the part performed by the right hand performer in a four hand duet.
QUARTET. A composition for four voices, or in four parts.
QUASI. As if, in the manner or style of.
QUINTET. A composition for five voices or in five parts.
RALLENTANDO. or *rall.* Gradually retard the time and diminish the volume of tone.
RELIGIOSO. In a solemn style.
REVERIE. A vague and dreamy composition.
R.H. Right hand.
RITARDANDO. or *ritard* or *rit.* Gradually slower.
ROMANCE. A short, simple melody of tender character.
ROMANZA.
SCHERZO. A movement or composition, of a light and playful character, usually in rapid 3-4 time.
SECONDO. The second or lower part in a four-hand duet.
SEMPLICE. In simple unaffected style.
SEMPRE. In the same style throughout, always.
SENZA. Without.
SFORZANDO. or *sfz* With sudden emphasis
SLENTANDO. Gradually retard the time.
SOSTENUTO. Sustained, smooth and connected.
SPIRITO. or *Con spirito*. With spirit.
STACCATO. Short and detached.
STRINGENDO. Gradually quicken the time.
SUSPENSION. Sustaining or prolonging a note of one chord into a following chord.
SWELL. or $\llcorner \lrcorner$ Increase the volume of tone and then diminish it.
TEMPO. Time.
TEMPO PRIMO. In the first or original time.
TENUTO. Held, sustained, given full value.
THEME. A subject, or melody.
TRANQUILLO. In a tranquil manner.
TRES CORDE. Three strings; meaning, remove the foot from the soft pedal. See *Una Corda*.
TRIO. A composition for three voices or parts.
TUTTI. All the voices or instruments together.
TWO STEP. A lively dance or march usually in 6-8 time.
UNA CORDA. One string; use the soft pedal.
VALSE. A Waltz. **VIGOROSO.** Bold, vigorously.
VIVACE. With extreme briskness and animation.
VIVO. Animated lively.